THE SHAKESPEARE ASSOCIATION BULLETIN

VOLUME 1, 1924-26

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THE SHAKESPEARE ASSOCIATION BULLETIN

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The Shakespeare Association of America, Inc.

Headquarters, National Arts Club

15 Gramercy Park, New York

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The Shakespeare Association of America, Inc.

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1927

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CHAIRMEN OF STANDING COMMITTEES

Shakespeare Foundation
George Frederick Kunz

Co-operation
Paul Kaufman

Publication
Harry Morgan Ayres

THE SHAKESPEARE ASSOCIATION BULLETIN

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Vol. I JUNE, 1924 No. 1

WHY A SHAKESPEARE ASSOCIATION?

By ASHLEY HORACE THORNDIKE

President of The Shakespeare Association of America

THE interest in Shakespeare in this country is widespread, indeed it is almost universal. No one goes through our public schools without some acquaintance with his works. It is the ambition of every worthy actor or actress to interpret his characters. Our scholars are busy adding to our knowledge of his life and career. Our teachers are striving to guide our youth to an understanding and appreciation of the literature that he created. There are thousands of clubs which are occupied in reading, studying, or producing his masterpieces. There are hundreds of thousands of Americans who read his plays over and over again, and each time with fresh delight and increased reverence.

The Shakespeare Association of America aims to unite all these lovers of the poet and to encourage and enlarge this widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

The magnitude and difficulty of this undertaking are apparent, but the need for such an organization has long been felt. In spite of our regard for Shakespeare he has received little public recognition in this country. There are no funds to encourage Shakespearean scholarship or publication of scholarly works. There is no Shakespeare theatre, no playhouse regularly devoting a part of the time to his plays. There is no Shakespeare journal, no adequate Shakespeare bibliography. Though there are a few monuments there is no national memorial. In this and other respects the United States has lagged far behind England or Germany.

Shakespeare came to America with the first English colonists. He has

been our possession ever since. He is a part of our national heritage and he unites us to the best in mankind. He is admired and read in every language. He is one of the bonds and marks of civilization. The new Association is open to everyone who desires to extend Shakespeare's influence.

THE SHAKESPEARE ASSOCIATION OF AMERICA, Inc.*

By Mrs. JAMES MADISON BASS

IT seems fitting at this period there should be a brief statement made regarding the beginning of our Organization.

I wish I might have time to go over the wonderful period of Shakespeare interest in the United States and especially at New York from 1840 to 1865. Prior to this as early as 1795 there had been issued at Philadelphia a complete edition of Shakespeare in 8 volumes.

In 1864, the year of the 300th Anniversary of Shakespeare's Birth, a committee was organized which resulted in the placing of the Shakespeare statue at the foot of the Mall in Central Park.

In 1889 the Shakespeare Club of New York City was incorporated and this Club has continually existed and has undertaken more and more to organize public commemoration of Shakespeare Day.

In 1914, as the 350th Shakespeare Anniversary drew near, Miss Myra B. Martin, then President of the Shakespeare Club, appointed Mrs. James Madison Bass and Mr. John DeWitt Warner as representatives to confer with President Churchill of the Board of Education as to co-operation with the City Schools. So prompt and cordial was the response that the resulting celebration was City-wide.

Mayor Mitchell appointed a Committee of 500 citizens, and Churches, Schools, Civic Organizations and Clubs co-operated in making the day, or indeed the week, a memorable one.

In arranging the Mayor's Committee, conference was had with Mr. Henry Holt, Mr. Henry Clews, and Governor Levi P. Morton. These were the three surviving members of the committee that had celebrated the 300th Anniversary of Shakespeare's Birth 50 years before. It was decided to appoint also 22 prominent citizens who were the descendants of men who had given the City distinguished service on the Committee of 1864.

The announcements and records of this Committee (1864) thus became a part of the records of the celebration of 1914. A notable fact of this celebration was that over 800,000 school children took part.

During the week of this celebration at a meeting a committee was appointed to propose plans for a permanent organization. This committee consisted of Mr. Henry Clews, Mr. Churchill, Dr. Hooper, Mr. Warner, Mr. Barney, Mrs. Bass and Miss Martin. The Committee adopted plans and constituted

* Address delivered at the annual meeting, May 3, 1924, in presenting the report of the Executive Committee.

this permanent organization June 8, 1914.

The object of this organization was to promote co-operation for systematic observance of Shakespeare Day throughout the Country; to co-ordinate and list work of other organizations; to issue bulletins at intervals, and to promote the study and interpretation of Shakespeare generally.

On the Executive Committee of this Committee besides those above mentioned were Mr. John G. Agar, Dr. George F. Kunz, Mrs. Augusta Raymond Kidder, Mr. James K. Hackett, Mrs. Mary A. Howes, Chancellor Elmer Ellsworth Brown, Miss Caroline B. Parker, Mr. John Thomson Willing, Dr. Talcott Williams. On the General Committee were Dr. Howard Duffield, Mrs. Leo Robert Collier, Mr. Henry C. Folger, Mr. Augustus Thomas, Dr. Ashley H. Thorndike, Mrs. Arthur J. Watson, Dr. Thomas Gaffney Taaffe, and Dr. Lewis Freeman Mott. All of these mentioned are either officers or members of our present Shakespeare Association.

In 1916 this organization issued an invitation to the General Federation of Women's Clubs then in biennial convention in New York City, as follows:

"All delegates from Shakespeare Clubs, and those interested in the study of Shakespeare, are cordially invited to be present and participate in a Shakespeare Club Conference to be held in the Conference Room of the New York Public Library, Fifth Avenue and 42nd Street, by the courtesy of Director Edwin H. Anderson, on the afternoon of Monday, May 29th, at 4 o'clock. There will be short addresses by representatives of the literary, scholarly and dramatic interests in Shakespeare. This will be followed by a symposium on the methods of studying Shakespeare, special celebrations, the use of Shakespeare in schools, and the best methods of arousing interest in the greatest master of our English language."

This meeting was attended by about 150 men and women representing the intellectual and cultural forces, together with a large number of distinguished women from the various women's clubs of the United States.

It was decided that Committees should be appointed looking to the consummation of plans for National Organization, as outlined by the permanent Shakespeare Committee.

Before this plan had been consummated some of those present at this meeting obtained the names and addresses of a number of those present and sometime later issued an announcement from Washington saying that a national Shakespeare Society had been formed. As our desire was to have a united organization we decided to wait and if possible to co-operate with that organization.

In 1917 our Shakespeare Committee entertained Dr. and Mrs. Charles William Wallace of the University of Nebraska with a dinner and presented a special fund for honorarium in appreciation of the achievement of Dr. Wallace in bringing to light noteworthy additions to Shakespeareana and the Elizabethan Drama. At this time the shadow of the world tragedy came over us and we in company with our world brothers passed through the terrible times of the world war.

In 1921 at the request of the Federation at Washington, Mrs. Bass accepted the Presidency on condition that

the Headquarters be moved to New York.

Later it developed that the charter of the Federation was voided by holding the annual meeting in any other place than Washington, D. C.

In 1922 a temporary constitution and by-laws was adopted to work under until a committee on charter revision and permanent organization should be ready to report on what was best in the matter of procedure.

After this, as there was great difficulty in reorganizing and some differences of opinion, it was finally decided as the best method that those who were interested in our original plans should resign from the Federation. This was done and the organization of the Shakespeare Association of America was immediately taken up. During the summer of 1923 Articles of Incorporation were drawn up in which every endeavor was made to lay a foundation broad and comprehensive.

In September 1923 Dr. Paul Kaufman of Washington on his return from abroad called for a conference on the Shakespeare Association. He stated that he with some associates in Washington had been working on the same lines for a permanent Shakespeare movement and that they would be glad to join with us in this organization.

* * *

The Articles of Incorporation were finally filled at Albany, New York, with the Secretary of State Nov. 3, 1923.

ARTICLES OF INCORPORATION

CERTIFICATE OF INCORPORATION
OF
THE SHAKESPEARE ASSOCIATION
OF AMERICA, INC.,*

Pursuant to Article 3 of the Membership Corporation Law.

We, the undersigned, JOHN G. AGAR, ULA LEH. BASS, THOMAS W. CHURCHILL, MYRA B. MARTIN, and WINDSOR P. DAGGETT, all being natural persons of full age, at least two-thirds of whom are citizens of the United States, and at least one of whom is a resident of the State of New York, desiring to form a membership corporation pursuant to the provisions of the Membership Corporation Law of the State of New York, do make, acknowledge, and file this certificate for that purpose, as follows:

FIRST: The name of the proposed corporation is THE SHAKESPEARE ASSOCIATION OF AMERICA, INC.

SECOND: The particular objects for which it is to be formed are as follows:

(a) To promote and stimulate interest in the study and interpretation of Shakespeare as a factor of culture — in speech, literature, drama, humanities, and ethic principles.

(b) To encourage and promote the mutual co-operation of individuals, clubs and societies who favor such study and use; and to provide the element of continuous leadership for the promotion of Shakespeare culture in such lines as may be most effective.

(c) To further the appreciation of Shakespeare as the master-mind which may serve to bring into closer union our English-speaking and other countries — a union built upon a lasting

* Filed at Albany, New York, with the Secretary of State, November 3, 1923.

foundation, spiritual and intellectual, which is found in the imaginations, in the minds, and in the hearts of all peoples.

(d) To establish headquarters designed as a cultural center for Shakespearean students and others; and to provide museum and library facilities for the deposit and preservation of Shakespeareana (original documents, rare editions, and data) and designed to become the natural custodian for noteworthy private collections, and for study and the advancement of Shakespearean research.

THIRD: The territory in which its operations are to be principally conducted is the United States of America.

FOURTH: Its principal office is to be located in the County of New York, City of New York, State of New York.

FIFTH: Its duration is to be perpetual.

SIXTH: The number of Directors shall be fifteen.

SEVENTH: The names and places of residence of the persons to be its Directors until its first annual meeting are as follows:

JOHN G. AGAR, New York City.
ULA LEH. BASS, New York City.
THOMAS W. CHURCHILL, N. Y. City.
MYRA B. MARTIN, New York City.
WINDSOR P. DAGGETT, N. Y. City.
AUGUSTA R. KIDDER, New York City.
WALTER HAMPDEN, Ridgefield, Conn.
FRANK GILLMORE, New York City.
MARY A. HOWES, New York City.
PAUL KAUFMAN, Washington, D. C.
S. S. ASHBAUGH, Washington, D. C.
HERMAN H. B. MEYER, Washington, D. C.
MARCHENIEL O. COLLIER, New York City.
ANNE S. HUTCHINS, New York City.
HOWARD DUFFIELD, New York City.

BY-LAWS

Of THE SHAKESPEARE ASSOCIATION OF AMERICA Inc.

I.

MEMBERSHIP

Section 1. The members of this Association shall be the incorporators of the Association and such persons as may hereafter be elected to membership by the Board of Directors.

Section 2. The members shall be divided into the following classes:

HONORARY MEMBERS: Those distinguished in arts or letters whom the Board of Directors may elect to such membership.

PATRONS: Those who shall have donated $1,000 to the Association for the general use of the Association, for a Shakespeare Foundation Building fund, or for such use as the Board and the donor may agree upon.

FOUNDERS: A member who shall have donated $250 to a Shakespeare Foundation Building fund.

FELLOWSHIP MEMBERS: A member who shall have contributed $25 for the support of the Association.

SUSTAINING MEMBERS.

ANNUAL MEMBERS and

REPRESENTATIVE MEMBERS.

Section 3. Any member in good standing may resign from the Association upon payment of accrued dues and indebtedness.

Section 4. At its discretion the

Board may drop any person from membership.

Section 5. Any member who resigns his membership or who is dropped or who otherwise ceases to be a member, shall thereupon and thereby forfeit all his rights in the Association and in its property and franchises.

Section 6. Notices to members mailto their addresses as recorded in the Association's records shall be valid for all purposes.

II.

AFFILIATED ORGANIZATIONS

Section 1. Any Organization whose activities are in accord with the aims of the Association and whose membership is of such character as to merit such recognition may upon invitation become an Affiliated Organization.

Section 2. An Affiliated Organization may elect as Representative members of the Association as many of its own members as it may desire, the annual dues of each Representative member to be $1 which may be paid either by the Representative member personally or by the Affiliated Organization.

Section 3. An Affiliated Organization electing 100% of its members as Representative members to the Association shall be classed as a Sustaining Organization.

Section 4. An Affiliated Organization which contributes $500.00 to be used as part of a Shakespeare Foundation Building fund shall thereafter be classed as a Founder Organization.

III.

DUES

Section 1. Honorary members, Patrons, Founders, Fellowship members, and Life members are exempt from payment of dues.

Section 2. Each Annual member and each Representative member shall pay annual dues of $1. The dues of a Sustaining member are $5 per annum.

Section 3. Dues are payable upon qualifying as members and thereafter in advance for each calendar year.

IV.

BOARD OF DIRECTORS

Section 1. The entire control of the affairs of the Association shall be and hereby is vested in a Board of fifteen Directors, referred to as the Board, to be elected from the members.

Section 2. At the first annual meeting there shall be elected five Directors to serve one year, five Directors to serve two years, and five Directors to serve three years. At the expiration of their respective terms, their successors shall be elected to serve three years.

Section 3. On the day of the annual meeting of the Association and subsequent to that meeting the Board shall meet and elect officers of the Association and the Chairman of the Executive Committee. The Board may hold other stated meetings at such times and places as it may determine.

Section 4. Special meetings of the Board may be held upon the call of the President and shall be called upon the written request of five Directors. The notice of a special meeting shall state the objects of such meeting and no other business shall be transacted except by consent of the entire Board.

Section 5. Seven Directors shall constitute a quorum, but a majority of those present may adjourn any meeting from time to time, without notice until a quorum be had.

Section 6. Unexcused absence of a Director from two consecutive stated meetings of the Board shall be deemed equivalent to a resignation, and his place may be considered vacant.

Section 7. The Board may fill any vacancy until the next annual meeting of the Association.

Section 8. Rules for the Association may be adopted, amended or repealed by the vote of the majority of the whole Board.

Section 9. The Board shall appoint all Standing Committees and may appoint such other Committees as it deems advisable.

Section 10. At its discretion the Board may remove any officer and any member of a committee.

V.

OFFICERS

Section 1. The officers shall be an Honorary President, a President, as many Honorary Vice-Presidents and as many Vice-Presidents as the Board may determine, a Treasurer, a Recording Secretary, and a Corresponding Secretary. The President and the Recording Secretary shall be elected from the membership of the Board.

Section 2. The President shall preside at all meetings of the Association and of the Board, and shall have general charge of the affairs of the Association. He shall sign and execute all authorizing bonds, contracts, and other obligations in the name of the Association. In the absence of the President, any Vice-President may act in the place of the President, except that a Vice-President may not preside at a meeting of the Board unless he be a member thereof.

Section 3. The Treasurer shall have custody of the funds and securities of the Association; endorse on behalf of the Association for collection all checks, notes and other obligations and deposit the same to the credit of the Association in such bank as the Board may designate. He shall disburse funds of the Association under the direction of the Board. He shall perform all duties incident to the office of Treasurer, subject to the control of the Board. At the annual meeting he shall submit a report which shall have been submitted to the Auditing Committee, if any.

Section 4. The Recording Secretary shall keep a record of the proceedings of all meetings of the Association and of the Board, and perform all the duties usually pertaining to that office. He shall be the keeper of the seal of the Association.

Section 5. The Corresponding Secretary shall conduct the correspondence of the Association under the direction of the Chairman of the Executive Committee. He shall issue notices of all meetings of the Association and of the Board.

VI.

STANDING COMMITTEES

Section 1. There shall be an Executive Committee, a Shakespeare Foundation Committee, a Nominating Committee and such other Standing Committees as shall from time to time be designated by the Rules of the Association.

Section 2. The Executive Committee shall consist of a Chairman to be elected by the Board, the President, the Treasurer, the Recording Secretary, the Corresponding Secretary, and four others to be appointed by the Board.

Section 3. In the interim between meetings of the Board, the Executive Committee shall have all the powers of the Board, including the power to elect members, subject to the future action of the Board. The Executive Committee may meet at its own pleasure and shall meet upon call of its Chairman, the President of the Association, or a majority of its members.

Section 4. The Shakespeare Foundation Committee shall consist of a Chairman to be elected by the Board, the President, the Treasurer, the Chairman of the Executive Committee and such other members as may be appointed by the Board. It shall endeavor to establish a fund for a Shakespeare Foundation Building, with museum and library facilities, to be used as a center for Shakespeare students, and others interested in the development of English literature and dramatic art.

Section 5. The Nominating Committee shall consist of five members at least one of whom shall be a member of the Board. It shall elect its own Chairman. This Committee shall file with the Corresponding Secretary, at least four weeks before the date of the annual meeting, its nominations for members of the Board to be elected at such annual meeting.

Section 6. Each of the other Standing Committees shall consist of a Chairman who shall be appointed by the Board from its own members or from the Vice-Presidents, and such other members as shall be appointed by the Board upon the nomination of the Chairman of that Committee. The President shall ex-officio be a member of all such committees.

Section 7. Each Standing Committee shall keep a record of its proceedings and, subject to the approval of the Board, may adopt rules governing the general conduct of its business.

VII.

TENURE OF OFFICE

Members of the Board and Officers of the Association shall hold over in office until their successors shall have qualified. Committees shall hold over until the Board shall replace them or shall otherwise direct.

VIII.

MEETINGS

Section 1. The annual meeting of the Association shall be held on the first Saturday in May in each year; and shall be held at such place in the Borough of Manhattan, New York City, as may be designated by the President.

Section 2. At least two weeks before the date of the annual meeting the Corresponding Secretary shall report to the members the nominations which shall have been made by the Nominating Committee; and also the names of other nominees for the Board, which nominations shall have been made in writing subscribed by at least thirty members of the Association and filed with the Corresponding Secretary at least three weeks before the date of the annual meeting. The names of the members making such nominations shall also be reported in the notice to the members.

Section 3. Special meetings of the Association may be held on the call of the President or of the Board, and shall be called by the Corresponding Secretary upon written request subscribed by at least thirty members. Two weeks' notice in writing of such special

meeting shall be given to the members. At a special meeting no matter shall be considered other than that stated in the call.

Section 4. Twenty-five members shall constitute a quorum at any meeting of the Association.

Section 5. All members in good standing, except Honorary members, shall be entitled to vote. The voting for the election of Directors shall be by ballot, and the candidates receiving the highest number of votes shall be elected.

Section 6. Every member entitled to vote may vote by proxy. Only a member present in person may act as such proxy.

IX.

AMENDMENT

These By-Laws may be amended by the vote of a majority of the whole Board.

RULES

1. There shall be the following standing committees in addition to those provided for in the By-Laws, viz:

Shakespeare Day Committee

Committee on Plan and Publicity

Committee on Co-operation

Auditing Committee

Committee on Bureau Activities

Committee on Publications

Committee on Membership

2. THE SHAKESPEARE DAY COMMITTEE shall endeavor to promote the observance of Shakespeare Day throughout the Country — in schools, civic organizations, clubs and generally.

3. THE COMMITTEE ON BUREAU ACTIVITIES shall endeavor to promote and stimulate interest in the study and interpretation of Shakespeare's works through the medium of our institutes of learning, universities, colleges, schools and lecture platforms; and to cultivate an appreciation of the art, value and dignity of the theatre by encouraging effective presentation of the plays of Shakespeare and by organization of activities designed to render material assistance to college and other non-professional organizations contemplating the production of any of the Shakespearean plays.

4. THE COMMITTEE ON PLAN AND PUBLICITY shall endeavor to devise plans for arousing public interest in the activities and accomplishments of the Association and for broadcasting announcements and useful information through the daily press, and current magazines.

5. THE COMMITTEE ON PUBLICATIONS shall publish papers and monographs relating to Shakespeare, and shall at intervals issue bulletins by which members, literary organizations, and others, may be kept in touch with the progress of studies and research relating to Shakespearean subjects.

6. THE COMMITTEE ON CO-OPERATION shall endeavor to interest other organizations, whose aims are along lines similar to those of this Association, in plans for affiliation. This Committee shall not only have in mind organizations in our Country but shall also endeavor to get into touch with similar organizations in other lands, to the end that we may give and receive friendly encouragement and mutual helpfulness in bringing about a more thorough international understanding.

(*Continued on page* 21.)

EDITORIAL NOTES

AT the annual meeting of the Shakespeare Association on May 3, 1924, it was decided to get out, with all possible dispatch, the first issue of a journal or bulletin setting forth the aims of the Association and how it proposed to accomplish them. Thus THE SHAKESPEARE ASSOCIATION BULLETIN appears. Of necessity it is in the nature of a promissory note. It represents a programme and an ideal. Its success will derive from the support which it receives.

* * *

Accumulated correspondence indicates that prospective members of the Association, particularly those who are already members of the many Shakespeare clubs throughout the country, want chiefly to know what there is in it for them. A quarterly BULLETIN, such as is here proposed, might be of service in a great variety of ways.

* * *

THE SHAKESPEARE ASSOCIATION

In this first issue space disproportionately large has been given to the organization and work of the Association itself. But in every issue the activities of the Association would be fully covered. The BULLETIN is the organ of the Association; and the work of its several committees, such as the progress of the Foundation fund, the efforts to promote observance of Shakespeare Day, co-operation with other similar organizations, the Bureau activities looking toward the encouragement and direction of interest in Shakespeare everywhere, and the projects of the Publication Committee — all of these things deserve a place in the record.

THE SHAKESPEARE CLUBS

Of great importance and interest, however, is a record of the activities of the Shakespeare clubs. Bits of this may be found tucked away in the reports on other pages of this issue. But there should be a regular department, in charge of an editor, who will be the chronicler of many pleasant hours spent with the poet by companies of good people everywhere, whose organizations often have attained, by the passage of years, the charm of a gracious and mellowed intellectual leisure.

* * *

SHAKESPEARE ON THE STAGE

One of the great contributions of modern scholarship has been to promote a more intelligent view of Shakespeare, not only as a poet and thinker, but as a writer of plays — plays intended for a stage and to be seen. heard, and enjoyed by an audience.

Of late years the opportunities to see Shakespeare on the stage have been greatly enlarged and enriched. An appreciative record of the work of these devoted and enlightened players — members, most of them, of the Association — would serve to bring Shakespeare, himself a player, more understandably and enjoyably before a larger public. Such a record should find place in the BULLETIN and a competent critic should be found to compose it.

* * *

SHAKESPEARE IN THE SCHOOLS

Notable work is being done in the schools to make Shakespeare something more alive than so many lines on a page to be conned by reluctant youth. Such accomplishment deserves record for its own sake, and as a stimulus and guide to others. It is a problem for every school; for Shakespeare

is everywhere taught. An editor, a skilled and sympathetic schoolman, should be found for this department, to whom teachers may resort with their problems and the stories of their successes.

* * *

QUERIES AND NOTES

Shakespeare also has to abide our question — a great many of them. They come from all sorts of people, perhaps most often from the general readers of the plays. A departmental editor to whom questions of every sort might be submitted could, through the BULLETIN, perform a most valuable service. There is a great deal more Shakespeare scholarship than ever gets to the general reading public; and an important function of the Association is to diffuse knowledge of this kind. Often, too, the general reader has things to say that are worth listening to; and if printed along with the comment of some, of course, infinitely tactful and informed editor, would place Shakespeare in a clearer light to many.

* * *

SHAKESPEAREAN SCHOLARSHIP

On another page will be found Professor A. C. Baugh's review of the year's scholarly work in the Elizabethan field. Something of this sort should find a regular place in the BULLETIN. Brief book reviews would also be desirable. The Association itself may reasonably look forward to serving the ends of Shakepeare scholarship by encouraging research and publishing its results in a series of authoritative monographs.

* * *

Such work would naturally fall to the Publication Committee, which has been constituted as follows:

Professor HARRY MORGAN AYRES, Columbia.

Professor RAYMOND M. ALDEN, Leland Stanford.

Professor E. E. STOLL, Minnesota.

Professor TUCKER BROOKE, Yale.

Professor ROBERT A. LAW, Texas.

For the present, material for THE SHAKESPEARE ASSOCIATION BULLETIN, and suggestions concerning it — which it is to be hoped will be many — may be addressed to H. M. AYRES, Westport, Connecticut.

* * *

At the last meeting of the Modern Language Association of America the following resolution was adopted:

"*Resolved.* That the Modern Language Association expresses its hearty approval of the recently founded Shakespeare Association of America, and records its desire to co-operate in furthering the aims of this organization in every appropriate way."

Professor Paul Kaufman, Chairman of the Committee on Co-operation, has also received word of the cordial endorsement of the Executive Committee of the American Association of University Women at their annual meeting in Washington last April.

Professor Kaufman writes of a good many more interesting things that are still in the works, as to which full information will shortly be forthcoming.

* * *

Professor J. C. Tynan, of the City College, New York, has accepted the chairmanship of the Committee on Bureau Activities. The committee would have a full programme if it merely set about making generally known the highly effective Shakespearean work which Professor Tynan has for some years carried forward.

SHAKESPEAREAN PROBLEMS

By S. S. ASHBAUGH

ANOTHER *Life of Shakespeare** has been added to the list. The author is Professor Joseph Quincy Adams of Cornell University; the publisher is Houghton Mifflin Company; the volume contains 561 pages and 60 illustrations; and the price is $7.50. In literary workmanship and typography the volume is excellent; some conclusions are new, and some are unsupported; some sources of information are entirely omitted; some impossibilities are presented; while the great problem of Shakespearean authorship is left without any further solution.

It would seem that the time has come for the preparation of a definitive volume on the life and works of Shakespeare; but the disputes are growing, and biographers and critics are further apart than ever; Shakespearean studies have become a field for dialectics, and items of evidence have become matters of choice or speculation.

It is gratifying, however, to see that the author has accepted the view of Mr. J. W. Gray in his work on *Shakespeare's Marriage and Departure from Stratford,* 1905, as to the belated gossip about a deer-stealing, the recently created slanders as to desertion, and as to the pretended reference to Sir Thomas Lucy and his coat-of-arms. The negligence of Nicholas Rowe may be responsible for the misapplied gossip as to the deer-stealing and the impossible construction to Sir Thomas Lucy, but no excuse can be given for the family libel put on the stage in the play of "Will Shakespeare" by Clemence Dane, the pen-name of Winifred Ashton. Under reasonable conditions the distortion of facts for the purposes of fiction is not uncommon; but after three hundred years to invent a desertion, and a disruption of a family, without a fact in favor of the invention, is nothing less than inexcusable libel. This volume of Mr. Gray's should be reprinted and extensively read.

It is also gratifying to note that the author has recalled from a partial oblivion the *Notes* of John Aubrey, and given life and force to at least one of them, that Shakespeare "had been in his younger years a school master in the country." When, however, it is said on page 118 that "the year in which Shakespeare probably began his labors as a country school teacher" was 1585, and further said on page 125 that he arrived in London "in or shortly before 1590, and promptly entered the dual profession of actor and playwright," these statements will not harmonize with Aubrey's other statement that he "came to London, I guess, about 18," which would be the year 1582. If in 1585 Shakespeare began a period of one, two, or three years of schoolteaching, and then "in or shortly before 1590" began as actor and playwright, then Aubrey's account cannot be accepted as a whole, and the years from 1593 to 1598 are too crowded with production for rational explanation. Aubrey's statements are equally authentic; one can not be taken and the other left; they give time for what must

* A LIFE OF SHAKESPEARE. By Joseph Quincy Adams. Houghton Mifflin Company.

have taken place; and the poet's returning to his native country "once a year" ought to silence slandering tongues.

These new dates of Professor Adams' in themselves raise serious difficulties. Some statements of contemporaneous writers must be considered; they cannot be ignored; they were written because something was taking place; a long literary and professional struggle culminated in 1592, about which culmination there can be no dispute. This struggle was not momentary; it was not spasmodic; it must have been long standing and well developed as early as 1586 or 1587.

In the year 1588 Robert Greene, in the address prefixed to his *Perimedes the Blacksmith,* publicly sneered at something which was created outside of his boon companions and which he called the "scholarism in an English blank verse," and which he thought might be attributed to "the humor of a novice that tickles them with self love;" and in the same year, 1588, Thomas Nashe directed his wit and sarcasm at "our babbling ballads and our new famed songs and sonnets;" and the next year, 1589, in his Introduction to Greene's *Menaphon* he renewed and extended his attack in the most forceful manner, and then certainly pointed out Kyd and Shakespeare as the playwrights who had achieved the success which occasioned these outbursts of protest. It may have been a humiliating admission, but they were confronted with an unusual condition.

In his two carefully prepared articles Thomas Nashe was not talking at random. He knew Greene's complaint as well as his own. Of course he did not wish to give two upstart writers without a degree the benefit of the advertisement they would gain by naming them directly, and of course did not wish to publish the extent of the injury done to the professions of the university wits who claimed the right to supply the theatrical companies with acting plays. These protests were not against inferior work but against inferior men, and they can apply to no one else than Kyd and Shakespeare, who by that time had started a real literary and dramatic sensation. These early protests cannot be ignored, nor can their force be argued away.

The accumulating bitterness of years was concentrated in the "Address" added to Greene's *Groatsworth of Wit,* written in want and distress just before he died on September 3, 1592. It contained his humiliating advice to Marlowe, Peele, and Nashe that they should "be employed in more profitable courses, and let these apes imitate your past exallences and never more acquaint them with your admired inventions."

When Greene wrote these distressing words it was not possible for him to have been looking upon Shakespeare as a "new arrival from Stratford" as stated on page 138, nor for him to have been "an 'upstart,' in the summer of 1592 when Greene was writing his last complaint," as stated in the note on page 139. Contracting Shakespeare's early years in London in this manner is against the evidence, and the *Groatsworth of Wit* will not admit of such a construction. If Shakespeare had become an "upstart" in London during the plague-stricken period, and when Greene was writing in the summer of 1592, then he could not have revised *The Contention* and *The True Tragedy* into the more popular plays

of 2 and 3 *Henry VI* so as to have called out Greene's fling about being "beautified with our feathers," and having a "Tyger's heart wrapt in a Player's hide." This famous quotation would never have been made if Shakespeare had begun his revisions only a few weeks before. The dates suggested are impossible.

But this is not all the evidence to be considered. The Certificate of the Blackfriars Players of November, 1589, was recovered by Mr. Collier in the library of the Earl of Elsemere, and published by him in his *New Facts* in 1835, and reprinted by Mr. Halliwell in his *Life of Shakespeare* in 1848. This Certificate contains the names of sixteen players, "being all of them sharers in the Blackfriars playhouse," of whom James Burbage, Richard Burbage, Robert Wilson, George Peele, Augustine Phillipps, William Kemp and William Shakespeare became especially prominent in later years. This Certificate was included among the documents which were charged as forgeries at the hands of Mr. Collier, of which charge not a particle of proof ever existed. Mr. Halliwell omitted these documents from the later editions of his *Outlines*, but his want of judgment was punished by his lamentable excuse set out in his chapter on "Plays at Court, 2 James I," in the second volume of his *Outlines* at page 161, where he has inserted the most marvelous blunder in literature, and Mr. Hamilton and Mr. Ingleby will some time receive a full condemnation of their parts in this immeasurable libel against Mr. Collier.

This Certificate is in accordance with the early protests of Greene and Nashe, and further shows that Shakespeare from the first belonged to the Burbage company, and not to the Pembroke company as claimed by Professor Adams, who has lost too much useful material by his omission of the Collier documents. In the reconstruction which is coming these documents will be fully considered.

In this volume the discussion of the origin, production and dedication of the Sonnets is no more satisfactory than the discussion of the same subject by Professor Alden of Stanford University in his three recent volumes. On page 167 the Sonnet period is indicated as beginning in the years 1592-94, but why or about whom they were written is not shown. It is presumed that a young man was there somewhere, but on page 178 it is said:

> Who this young man was we do not know. The publisher of the manuscript, Thomas Thorpe, knew, or thought he knew, and he dedicated the sonnets in beautiful monumental style to him as their sole inspirer.

When all the evidence points to the Earl of Southampton as the young man in question, and to Sir William Harvey as the possessor of the manuscript, to whom the dedication was made; and when no evidence points to any other person for either place, then the question may be deemed to be settled, and in 1609 Southampton had had too much experience, some of it most bitter, and was too busy with explorations and colonizations in the western world to favor a dedication of love sonnets during his unmarried period.

It is not clear how Shakespeare could have taken to sonnet writing so suddenly if he had had no practice or experience in the revision of plays before the summer of 1592, when Green was writing his last complaint. Mrs. Stopes has now shown, in her volume on

Southampton at page 86; but the young Earl was compelled to pay 5000 pounds for the breach of promise with Elizabeth Vere, which enabled the Earl of Derby, William Stanley, to marry the young lady early the next year, and which sufficiently explains the use of the initials "H. W." and "W. S." in the anonymous poem of *Willobie his Avisa* published in 1594, about which so much has been recently said that is not true. But the Sonnets will remain, and their beauty will outlast this period of maltreatment.

When a thorough reconstruction comes, the great question to be decided will be as to what Shakespeare wrote and what he did not write. The difference is one of fact and not a mere matter of taste. What is spurious may be marked from what is genuine, and not longer be bound indiscriminately together. This will be the beginning of the final appreciation.

Shakespeare's last years at Stratford are well described by Professor Adams; and his discussion of the preparation of the final draft of the Will gives prominence to the facsimile published some years ago by Mr. Staunton. Why the poet should be recalled from his retirement to prepare the inferior part of *Henry VIII* in collaboration with Fletcher when Massinger was at that time working with him on such plays is not explained; nor is it shown how Shakespeare could ever have produced such a dramatic abomination as *Timon of Athens*, or any of *Troilus and Cressida* except the one well-known scene. How the Folio of 1623 was the consequence of the publication of the Quartos in 1619 will some time be fully understood; and Jaggard and Blount on the one side, and Huminge and Condell on the other, will receive their due reward.

The present volume may well incite the beginning of such a reconstruction in Shakespearean matters as will bring a higher appreciation of the poet's works.

REPORT OF MEMBERSHIP COMMITTEE

By WINDSOR P. DAGGETT, Temporary Chairman

THE paid-up membership of the Association includes 18 Life members, 30 Sustaining members, 6 Representative members, and 105 Annual members.

This growth has been partly due to committee organization, including the valuable support of Professor Katherine Lee Bates and the co-operation of Dr. Horace Howard Furness, Jr., and Professor John Matthews Manly.

Sub-chairman of membership by states have already been appointed as follows:

California: Mrs. FLORENCE DOBINSON, 709 South Kingsley Drive, Los Angeles.

Connecticut: JACK CRAWFORD, Yale University, New Haven.

District of Columbia: HERMAN H. B. MEYER, Library of Congress, Washington.

Maine: GEORGE C. WING, Jr., Auburn.

Massachusetts: Miss CHARLOTTE PORTER, 11 Queensberry St., Boston.

Minnesota: CHARLES W. NICHOLS, University of Minnesota, Minneapolis.

New Hampshire: Miss IDA E. JEFTS, 55 Prospect Street, Manchester.

North Carolina: FREDERICK H. KOCH, Chapel Hill.

Ohio: Mrs. ROBERT CARLTON MORRIS, 2649 Kirkwood Lane, Toledo.

Washington: Miss MARGARET E. A. CRAWFORD, Cornish School, Seattle.

The committee has provided blanks to be used by members in proposing new names. After lists are returned, invitations are sent to persons named with the information "Proposed by Mr. X," or whatever name applies. This has proved successful not only in reaching individuals or clubs that would not otherwise be known to the committee but by giving the invitation the personal endorsement of someone known to the person invited. The extension of this system and the cooperation of all those who receive these 'proposal blanks' is likely to prove extremely helpful. The proposal list sent by Professor Bates, for instance, yielded nearly a hundred percent of acceptances, including four or five Life members, several Sustaining members, and a valuable increase of active service.

Some work of the membership committee has not yet yielded its full returns. Many clubs that have expressed their interest will be unable to elect Representative members until the beginning of another year. These clubs will then take an active part in extending membership in their separate states.

Full expansion of membership is largely dependent on the activities of the Publication Committee. The Shakespeare clubs in particular wish to know what assistance they will receive. They feel the need of study programs, book reviews, suggestions about stage production, and the latest reports on scholarly research. As soon as the Association is able to prove that it is not only something to join but something to enjoy, the applications for membership will rapidly multiply and its activities will receive the enthusiastic support of the countless students, teachers, and clubs that now work in the isolation of their different localities.

Our membership already covers thirty states and represents every class of Shakespeare lover from the school girl to the scholar. Perhaps our youngest member is Sarah Mish of Hagerstown, Maryland, just "a school girl", fifteen years old, who knows five of Shakespeare's plays by heart. One of the greatest pleasures of serving on the committee has been to discover the unlimited possibilities of carrying out every object of the Shakespeare Association. One hundred new Life members, four hundred Sustaining members, and five hundred Annual and Representative members should be the immediate object of a membership campaign.

"TWELFTH NIGHT," TOO

Miss Jane Cowl played 161 consecutive performances of "Romeo and Juliet" at the Henry Miller Theatre, and then played it on the road from the early spring almost all through the summer. "Antony and Cleopatra" also played a record run at the Lyceum Theatre — sixty-six times. Miss Cowl was the seventh actress to interpret the role of Cleopatra in American dramatic history. "Twelfth Night" will be her next Shakespearean production, and the others will be kept in her permanent repertoire.

RECENT WORK IN THE SHAKESPEAREAN FIELD

By Professor ALBERT C. BAUGH

APART of Professor Albert C. Baugh's "American Bibliography," which appeared in the March issue of the *Publications of the Modern Language Association,* is here reprinted with permission and with thanks. A summary of this kind shows how much might be done by the Shakespeare Association to bring to the larger circle of Shakespeare lovers full and accurate information concerning the large amount of scholarly production that is appearing.

The following abbreviations are used: *PMLA, Publications of the Modern Language Association of America; SP, Studies in Philology; PQ, Philological Quarterly; MLN, Modern Language Notes; JEGP, Journal of English and Germanic Philology; MP, Modern Philology; N&Q, Notes and Queries.*

* * *

T. S. Graves has published his annual bibliography of "Recent Literature of the English Renaissance" (*SP,* xx. 244-92) and Hardin Craig suggests "Some Problems of Scholarship in the Literature of the Renaissance, particularly in the English Field" (*PQ,* i. 81-99). W. L. Bullock finds "The Genesis of the English Sonnet Form" (*PMLA,* xxxviii. 729-44) in Italian models which Wyatt could have known and which are in the form most commonly adopted by Wyatt. F. M. Padelford studies "The Scansion of Wyatt's Early Sonnets" (*SP,* xx. 137-52) in the light of earlier Tudor verse. H. H. Hudson raises an interesting point in Surrey and Martial" (*MLN,* xxxviii. 481-3) one of Surrey's translations being found in print ten years before it appeared in Tottel's *Songs and Sonnets.* E. Greenlaw discusses "The Captivity Episode in Sidney's *Arcadia*" (*Manly Ann. Studies,* 54-63). S. L. Wolff contributes a long paper on "The Humanist as Man of Letters: John Lyly" (*Sewanee Rev.,* xxxi. 8-35) and W. P. Mustard comments on Lyly's allusion to "Hippocrates' Twins" (*MLN,* xxxviii. 313) in *Euphues and his England.* F. I. Carpenter has published a very valuable *Reference Guide to Edmund Spenser* and has written on "Spenser Apocrypha" (*Manly Ann. Studies,* 64-69). M. Y. Hughes tests the supposed relation between "Spenser and the Greek Pastoral Triad" (*SP,* xx. 184-215) and finds a much more immediate indebtedness to the Pleiade. E. Greenlaw writes on "Some Old Religious Cults in Spenser" (*SP,* xx. 216-43) and F. M. Padelford treats of "The Spiritual Allegory of the Faerie Queen, Book One" (*JEGP,* xxii. 1-17). D. T. Starnes in "Purpose in the Writing of History" (*MP,* xx. 281-300) traces the conception of history from Greek times to Sidney as written to furnish examples of virtue to follow and of vice to shun. A. B. Stonex continues his study of "Money Lending and Money-lenders in England during the 16th and 17th Centuries" (*Schelling Ann. Papers,* 263-85) concerning himself in this paper with the non-dramatic literature. E. M. Albright continues her dispute with Pollard "*Ad Imprimendum Solum* Once More" (*MLN,* xxxviii. 129-40),

H. E. Rollins edits *A Handful of Pleasant Delights*, and D. Bush notes "Some Sources for the *Merry Tales, Wittie Questions, and Quicke Answeres*" (*MP*, XX. 275-80).

T. S. Graves has published some notes "On the Reputation of John Heywood" (*MP*, XXI. 209-13). J. R. Moore traces "The Tradition of Angelic Singing in English Drama" (*JEGP*, XXII. 89-99) as far as Marlowe. W. D. Briggs in an important article "On A Document Concerning Christopher Marlowe" (*SP*, XX. 153-9) shows that the sheets of the unorthodox treatise supposedly belonging to Marlowe are bound up in reverse order and finds the original in passages quoted (for purposes of refutation) in a book published in 1549, thus disposing of Marlowe's authorship of the treatise. The same author comments on "Marlowe's *Faustus*, 305-18, 548-70" (*MLN*, XXXVIII. 385-93) and A. Thaler, "Churchyard and Marlowe" (*Ibid.*, 89-92), shows that Marlowe echoed Churchyard in a couplet of that play. G. F. Reynolds proposes "Another Principle of Elizabethan Staging" (*Manly Ann. Studies*, 70-77). K. J. Holzknecht, "Theatrical Bill-posting in the Age of Elizabeth" (*PQ*, II. 267-81), proves the use of bills, discusses their character, where, when, and by whom they were posted, and finds in the Elizabethan age the genesis of all later practices. Lily B. Campbell has published her dissertation on *Scenes and Machines on the English Stage during the Renaissance: A Classical Revival* (Chicago).

J. Q. Adams' *A Life of William Shakespeare* is a book of the first importance. The same author writes in a lighter vein of "Shakespeare as a Writer of Epitaphs" (*Manly Ann. Studies*, 78-89). B. Maxwell collects "Further Seventeenth Century Allusions to Shakespeare" (*MLN*, XXXVIII. 181-3) and D. D. Ramsdell adds "Another (?) Shakespeare Allusion" (*Ibid.*, 500-02). The anniversary of the First Folio has been celebrated in several popular articles, among which may be mentioned here Tucker Brooke's "The Folio of 1623" (*Yale Rev.*, XIII. 130-43), E. E. Stoll's "On the Anniversary of the Folio" (*No. Am. Rev.*, CCXVIII. 646-59), and P. Kaufman's "Celebrating the Tercentenary of a Famous Book" (*Intern. Book Rev.*, I. 25-27, 62-3). R. H. Thornton, "Shakespeariana: The Three Folios" (*N&Q*, 13 S I. 249), reminds us that the left hand column in the first three folios is often dense while the right is sparse. D. E. Owen describes "Dr. Furness's Method in Editing the *New Variorum*" (*Schelling Ann. Papers*, 227-32), Brander Matthews tells "How Not to Edit Shakespeare" (*Lit. Rev.* III. 697-8), and T. M. Parrott, "Shakespeare Texts" (*Ibid.*, IV. 398), makes some strictures upon a certain type of editor. O. F. Emerson in "Shakespeare's Sonneteering" (*SP*, XX. 111-136) discusses various questions including the date of the sonnets, their relation to Sidney's *Astrophel and Stella*, the reason for Shakespeare's use of the Surrey form, etc. K. Malone has published the first part of his *The Literary History of Hamlet. I. The Early Tradition* (Anglistische Forschungen, 59), this portion dealing with the origins of the story in early Germanic tradition. W. R. Mackenzie considers "Hamlet as a Man of Action" (*Wash. Univ. Studies*, X. 103-41) and believes the conception of Hamlet as a pathological case is the creation of the Romantic period and

not the traditional conception of the great interpreters of the part from Betterton to Kean. Mrs. G. S. Kingsland has printed her dissertation on *The First Quarto of Hamlet in the Light of the Stage* (Columbia). F. G. Hubbard defends "The Readings of the First Quarto of Hamlet" (*PMLA*, XXXVIII. 792-822) as an independent version to be considered as fully as Q2 and the Folios. H. Spencer, "*Hamlet* under the Restoration" (*Ibid.*, 770-91) considers the Restoration text (1676) to be an adaptation by D'Avenant based on the Quarto of 1637. W. S. Fox believes Shakespeare was influenced by "Lucian in the Grave-Scene of *Hamlet*" (*PQ*, II. 132-41). J. S. Kenyon, "A Note on *Hamlet* [I. ii. 39]" (*PQ*, I. 71-73) suggests a plausible interpretation of "Farewell, and let your haste commend your duty." The late T. D. O'Bolger in "The Artist and His Technique" (*Schelling Ann. Papers*, 221-25) considers certain pronouncements of Shakespeare on his art. T. M. Parrott's *The Problem of Timon of Athens* suggests that *Timon* is an unfinished play by Shakespeare finished by a fellow dramatist, possibly Chapman. Edith Rickert, "Political Propaganda and Satire in *A Midsummer Night's Dream*" (*MP*, XXI. 53-87; 133-54), maintains that about 1595 Shakespeare's dramatic power was enlisted to support the claims of the Suffolk heir, though subsequent revision has eliminated some of the evidence. H. T. Baker, "A Shakespearean Measure of Morality" (*MLN*, XXXVIII. 18-22), discusses *Measure for Measure;* C. R. Baskervill portrays "Bassanio as an Ideal Lover" (*Manly Ann. Studies*, 90-103) according to the renaissance conception of true love; C. Stratton traces the management of "Act Four of *The Merchant of Venice* on the Stage" (*Schelling Ann. Papers*, 301-10); O. S. Coad asks "Was *Macbeth* Indebted to *Henry VI?*" (*MLN*, XXXVIII. 185-7) comparing Lady Macbeth with the wife of Humphrey, Duke of Gloucester in the earlier play; and A. R. Benham writes of "Shakespeare's *Henry IV* and the Spirit of the Fifteenth Century in England" (*PQ*, II. 224-8). M. B. Evans in two articles, "Traditions of the Elizabethan Stage in Germany" (*PQ*, II. 310-04) and "Elizabethan Ghosts and Herzog Heinrich Julius of Braunschweig" (*JEGP*, XXII. 195-216), interprets Elizabethan drama by its reflection on the continent. R. K. Root notes that "Shakespeare Misreads Chaucer," (*MLN*, XXXVIII. 34-8), A. H. R. Fairchild considers the meaning of "'Mummy' in Shakespeare" (*PQ*, I. 143-6), D. Bush conjectures about "'Runaway's Eyes' Again" (*MLN*, XXXVIII. 32-34), and W. P. Mustard quotes English and classical verse to throw light, if possible, on "Shakespeare's 'Broom-groves'" (*Ibid.*, 79-81). E. W. Scripture's "Experiments in the Phonetics of Shakespeare's Verse" (*London Times Lit. Suppl.*, March 29, p. 216) has resulted in considerable discussion.

F. E. Schelling's *Foreign Influences in Elizabethan Plays* covers a wider field. E. M. Albright interprets Robert Taylor's *The Hog Hath Lost His Pearl* as "A Stage Cartoon of the Mayor of London in 1613" (*Manly Ann. Studies*, 113-26). W. P. Mustard, "Notes on the *Tragedy of Nero*" (*PQ*, I. 173-78), offers some striking classical parallels. H. D. Gray assembles the arguments connecting "Beaumont and *The Two Noble Kinsmen*" (*PQ*, II. 112-31). A.

R. Benham communicates four brief "Notes on Plays" (*MLN*, XXXVIII. 252) one of which calls forth a reply by T. W. Baldwin, "A Note on John Fletcher" (*Ibid.*, 377-8). B. Maxwell, "Fletcher and *Henry the Eighth*" (*Manly Ann. Studies*, 104-12), offers objections to considering the non-Shakespearean scenes the unaided work of Fletcher. T. S. Graves, "Jonson in the Jest Books" (*Ibid.*, 127-39), collects the jests by or about Jonson in jest book literature. Two source studies of the seventeenth century *Stonyhurst Pageants* have appeared: Helen W. Cole, "The Influence of Plautus and Terence upon *The Stonyhurst Pageants*" (*MLN*, XXXVIII. 393-99) and Hardin Craig, "Terentius Christianus and the Stonyhurst Pageants" (*PQ*, II. 56-62), the latter showing that the pageant of Naaman is a translation of the play *Naaman* in the *Terentius Christianus* of Cornelius Schonaeus (1592).

A SHAKESPEARE FOUNDATION

PRELIMINARY PLANS

THE Foundation Committee of The Shakespeare Association of America, Inc., contemplates the erection of a Shakespeare House to be designed as a cultural center and providing facilities for the following:

1. MUSEUM AND LIBRARY.
   (a) The Museum would be designed as the custodian of original documents and rare editions, particular attention being paid to the collection of material relating to Shakespeare and his works and also to the development of the stage as a vehicle for their production.
   (b) The Library would be designed to offer the greatest possible facilities for research work in connection with original sources and should aim so to establish itself that it would become the natural custodian for noteworthy collections.
2. HEADQUARTERS.
   Headquarters and general office facilities for other literary and study clubs organized on a national basis, such as Browning societies and the Dickens Fellowship.
3. METHOD OF FINANCING.
   Patrons.
   Founders.
   Founder Organizations.
   Funds received from miscellaneous sources.
4. GENERAL PLANS.

The proposed Museum and Library are suggested as perpetual institutions. While a wide range of material from foreign sources would inevitably be collected, one of the major functions of the proposed Museum and Library would be to preserve an unbroken record of American literary and dramatic endeavor. Although we are a young nation and have only a very brief dramatic and literary history, even the most diligent research sometimes fails to

uncover all of the essential facts concerning the life history and endeavors of many men and women whose work has been profoundly significant.

The Foundation would be organized primarily for the purpose of providing continuous leadership, backed by organization, to all movements calculated to encourage literary excellence. The element of continuous leadership has been lacking in this field. If the Foundation, once organized, adhered steadfastly to high ideals, it would inevitably, and in the very near future, come to bear the same relation to literature and the drama that the Metropolitan Museum of Arts bears to painting and sculpture, or the Metropolitan Opera House bears to music.

CORRESPONDENCE

Mr. WINDSOR P. DAGGETT,

My dear Mr. Daggett:

I am glad to become a member of the Shakespeare Association of America and I am enclosing my check for five dollars. I am a member, and have been for many years, of the Natick Shakespeare Club. This Club is more than fifty years old, and has for all these years had a very interesting program every year.

At a meeting the Club last night I mentioned the formation of the Shakespeare Association, and the president asked me to write inquiring what steps would be necessary to have the Club admitted, what the yearly fee would be, whether these *bulletins and other publications* would come with any regularity or at any definite times and what the nature of them would be. We thought it might be valuable to have the news of Shakespeareana at our meetings next winter. If I may have your kind reply, I will present it at the next monthly meeting of the Club.

Sincerely yours,

CHARLOTTE H. CONANT,
Principal, Walnut Hill School,
Natick, Massachusetts.

Mr. A. Bruce Black, of Bloomsburg, Pennsylvania, has a large and interesting collection of Shakespeareana, including an excellent copy of the First Folio, Meres' *Palladis Tamio*, Golding's Ovid, and many other rare items, including Florio and Montaigne.

RULES

(*Continued from page* 9.)

7. THE COMMITTEE ON MEMBERSHIP shall endeavor to extend the membership of the Association.

8. THE AUDITING COMMITTEE shall audit the Treasurer's accounts and present a report thereon at the annual meeting of the Association.

9. Any Standing Committee may appoint sub-committees to assist in carrying out its plans and work.

10. The Order of Business at the meetings of the Board shall be:

I. Roll call (which need not be *viva voce*).

II. Reading of the minutes of the previous meetings.

III. Special business (if any).

IV. Report of the Executive Committee.

V. Report of the Treasurer.

VI. Reports of the Standing Committees in their order.

VII. Reports of other Committees.

VIII. Report of Corresponding Secretary.

IX. Miscellaneous business.

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Names of Representative members: (*Inclose list or forward later*)

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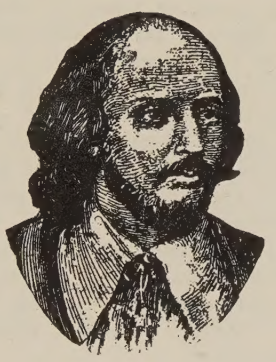
The Shakespeare Association Bulletin



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The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

The Shakespeare Association of America, Inc.

Incorporated 1923

Headquarters, National Arts Club

15 Gramercy Park, New York

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